Philosophy Of Fiction In Literature

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**Philosophy** Thomas D. Davis 1993

A man is imprisoned in a cell with a library. He discovers that no matter which book he turns to, each page unerringly describes what he has just thought and done. To demonstrate his freedom, he attempts to foil the predictions. Through twelve such intriguing and original short stories and plays, this innovative text brings to life the conceptual and substantive issues covered in introductory philosophy courses: determinism and freedom, God and suffering, morality, the nature of mind, appearance and reality, logic, and more. In a consistent five-part format that permits the instructor to choose the order of topics, each section presents a story illustrating the philosophical issues followed by pertinent questions, a discussion, classical and contemporary readings, and study questions.

**Philosophy and the Novel** Alan H. Goldman 2013-04-05

Alan H. Goldman presents an original and lucid account of the relationship between philosophy and the novel. In the first part, on philosophy of novels, he defends the claim that literature is an interpretative enterprise. Literacy validates the idea that literary works as such, is a species of aesthetic value. Goldman argues that works have aesthetic value when they simultaneously engage all our mental capacities: perceptual, cognitive, imaginative, and emotive. This view contrasts with now prevalent narrower formalist views of literary value. According to it, cognitive engagement with novels includes appreciation of their broad themes and the theses these imply, often moral and hence philosophical theses, which are therefore part of the novels’ literary value. Interpretation explains elements of works so as to allow readers maximum appreciation, so as to maximize the literary value of the texts as written. Once more, Goldman’s view contrasts with narrower views of literary interpretation, especially those which limit it to uncovering what authors intended. One implication of Goldman’s broader view is the possibility of incompatible but equally acceptable interpretations, which he explores through a discussion of rival interpretations of Ernest Hemingway’s The Sun Also Rises. Goldman goes on to test the theory of value by explaining the immense appeal of good mystery novels in its terms. The second part of the book, on philosophy in novels, explores themes relating to moral agency—moral development, motivation, and disinfection—in Jane Austen’s Pride and Prejudice, Mark Twain’s Huckleberry Finn, John Irving’s The Cider House Rules, and Joseph Conrad’s Nostromo. By narrating the course of characters’ lives, including their inner lives, over extended periods, these novels allow us to vicariously experience the characters’ moral progressions, positive and negative, to learn in a more focused way moral truths, as we do from real life experiences.

**Literature and Understanding** Jon Phelan 2020-10-09

Literature and Understanding investigates the cognitive gain from literature by focussing on a reader’s close analysis of a literary text. It examines the meaning of ‘literature’, outlines the most prominent positions in the literary cognitivism debate, explores the practice of close reading from a philosophical perspective, provides a fresh account of what we mean by ‘understanding’ and in so doing opens up a new area of research in the philosophy of literature. This book provides a different reply to the challenge that we can’t learn anything worthwhile from reading literary fiction. It makes the innovative case that reading literary fiction as literature rather than as fiction stimulates five relevant senses of understanding. The book uses examples of irony, metaphor, play with perspective and ambiguity to illustrate this contention. Before arguing that these five senses of understanding bridge the gap between our understanding of a literary text and our understanding of the world beyond that text. The book will be of great interest for researchers, scholars and post-graduate students in the fields of aesthetics, literary theory, literature in education and pedagogy.

**Chinese Theories of Fiction** Ming Dong Gu 2007-06-01

In this innovative work, Ming Dong Gu examines Chinese literature and traditional Chinese criticism to construct a distinctly Chinese theory of fiction and places it within the context of international fiction theory. He argues that because Chinese fiction, or xiaoshuo, was produced in a tradition very different from that of the West, it has formed a system of fiction theory that cannot be adequately accounted for by Western fiction theory grounded in mimesis and realism. Through an inquiry into the macrocosm of Chinese fiction, the art of formative works, and theoretical data in fiction commentaries and intellectual thought, Gu explores the conceptual and historical conditions of Chinese fiction in relation to European and world fiction. In the process, Gu critiques and challenges some accepted views of Chinese fiction and provides a theoretical basis for fresh approaches to fiction study in general and Chinese fiction in particular. Such masterpieces as the Jin Ping Mei (The Plum in the Golden Vase) and the Hongloumeng (The Story of the Stone) are discussed at length to advance his notion of fiction and fiction theory.

**The Stranger** Albert Camus 2012-08-08

With the intrigue of a psychological thriller, Camus's masterpiece gives us the story of an ordinary man unwittingly drawn into a senseless murder on an Algerian beach. Behind the intrigue, Camus explores what he termed “the nakedness of man faced with the absurd” and describes the condition of reckless alienation and spiritual exhaustion that characterized so much of twentieth-century life. First published in 1946, now in translation by Matthew Ward.

**A Theory of Jerks and Other Philosophical Misadventures** Eric Schwitzgebel 2019-11-05

A collection of quirky, entertaining, and reader-friendly short pieces on philosophical topics that range from a theory of jerks to the ethics of ethicists. Have you ever wondered about why some people are jerks? Asked whether your driverless car should kill you so that others may live? Found a robot adorable? Considered the ethics of professional ethicists? Reflected on the philosophy of hair? In this engaging, entertaining, and enlightening book, Eric Schwitzgebel turns a philosopher's eye on these and other burning questions. In a series of quirky and accessible short pieces that cover a mind-boggling variety of philosophical topics, Schwitzgebel offers incisive takes on matters both small (the consciousness of garden snails) and large (time, space, and causation). A common theme might be the ragged edge of the human intellect, where moral or philosophical reflection begins to turn against itself, lost among doubts and improbable conclusions. The history of philosophy is humbling when we see how badly wrong previous thinkers have been, despite their intellectual skills and confidence. (See, for example, “Kant on Killing Bastards, Masturbation, Organ Donation, Homosexuality, Tyrants, Wives, and Servants.”) Some of the texts resist thematic categorization—thoughts on the philosophical implications of droidels, the diminishing offensiveness of the most profane profanity, and fatherly optimism—but are no less interesting. Schwitzgebel has selected these pieces from the more than one thousand that have appeared since 2006 in various publications and on his popular blog, The Splintered Mind, revising and updating them for this book. Philosophy has never been this much fun.

**American Philosophy** John Kaag 2016-10-11

The epic wisdom contained in a lost library helps the author turn his life around. John Kaag is a dispirited young philosopher at sea in his marriage and his career when he stumbles upon West Wind, a ruin of an estate in the hinterlands of New Hampshire that belonged to the eminent Harvard philosopher William Ernest Hocking. Hocking was one of the last true giants of American philosophy and a direct intellectual descendent of William James, the father of American philosophy and psychology, with whom Kaag feels a deep kinship. It is James’s question “Is life worth living?” that guides
this remarkable book. The books Kaag discovers in the Hocking library are crawling with insects and full of mold. But he resolves to restore them, as he immediately recognizes their importance. Not only does the library at West Wind contain handwritten notes from Whitman and inscriptions from Frost, but there are startlingly rare first editions of Hobbes, Descartes, and Kant. As Kaag begins to catalog and read through these priceless volumes, he embarks on a thrilling journey that leads him to the life-affirming tenets of American philosophy—self-reliance, pragmatism, and transcendence—and to a brilliant young Kantian who joins him in the restoration of the Hocking books. Part intellectual history, part memoir, American Philosophy is ultimately about love, freedom, and the role that wisdom can play in turning one’s life around.

The Routledge Companion to Philosophy of Literature
Noël Carroll 2015-12-07 The Routledge Companion to Philosophy of Literature is an in-depth examination of literature through a philosophical lens, written by distinguished figures across the major divisions of philosophy. Its 40 newly-commissioned essays are divided into six sections: historical foundations what is literature? aesthetics & appreciation meaning & interpretation metaphysics & epistemology ethics & political theory The Companion opens with a comprehensive overview of the philosophical literatures, including chapters on literature’s ancient origins up to the 18th-20th centuries. The second part defines literature and its different categories. The third part covers the aesthetics of literature. The fourth and fifth sections discuss the meaning and consequences of philosophical interpretation of literature, as well as epistemological and metaphysical issues such as literary cognition and imaginative resistance. The sixth section contextualizes the place of philosophy of literature in the "real world" with essays on topics such as morality, politics, race and gender.

Fully indexed, with helpful further reading sections at the end of each chapter, this Companion is an ideal starting point for those coming to philosophy of literature for the first time as well as a valuable reference for readers more familiar with the subject.

The Fountainhead
Ayn Rand 2005-04-26 The revolutionary literary vision that sowed the seeds of Objectivism, Ayn Rand’s groundbreaking philosophy, and brought her immediate worldwide acclaim. This reader-friendly text is the story of an intransigent young architect Howard Roark, whose integrity was unyielding as granite...of Dominique Francon, the exquisitely beautiful woman who loved Roark passionately, but married his worst enemy...and of the fanatic denunciation unleashed by an enraged society against a great creator. As fresh today as it was then, Rand’s provocative novel presents one of the most challenging ideas in all of fiction—that man’s ego is the fountainhead of human progress... "A writer of great power. She has a subtle and ingenious mind and the capacity of writing brilliantly, beautifully, bitterly...This is the only novel of ideas written by an American woman that I can recall."—The New York Times

Science Fiction and Philosophy
Susan Schneider 2016-03-07 Featuring numerous updates and enhancements, Science Fiction and Philosophy, 2nd Edition, presents a collection of readings that utilize concepts developed from science fiction to explore a variety of classic and contemporary philosophical issues. Uses science fiction to address a series of classic and contemporary philosophical issues, including many raised by recent scientific developments Explores questions relating to transhumanism, brain enhancement, time travel, the nature of the self, and the ethics of artificial intelligence Features numerous updates to the popular and highly acclaimed first edition, including new chapters addressing the cutting-edge topic of the philosophical singularity Draws on a broad range of science fiction’s more familiar novels, films, and TV series, including I, Robot, The Hunger Games, The Matrix, Star Trek, Blade Runner, and Brave New World Provides a gateway into classic philosophical puzzles and topics informed by the latest technology.

Philosophy of Literature
Christopher New 2002-01-04 Literature, like the visual arts, poses its own set of philosophical problems. While literary theorists have discussed the nature of literature intensively, analytic philosophers have usually dealt with literary problems either within the general framework of aesthetics or else in a way that is accessible only to a philosophical audience. The present book is unique in that it introduces the philosophy of literature from an analytic perspective accessible to both students of literature and students of philosophy. Specifically, the book addresses: the definition of literature, the distinction between oral and written literature and the identity of literary works the nature of fiction and our emotional involvement with fictional characters the concept of imagination and its role in the apprehension of literary works theories of metaphor and postmodernist theory on the significance of the authors’ intentions to the interpretation of their work an examination of the relevance of truth and morality to literary appreciation Lucid and well organised and free from jargon, philosophy of Literature: An Introduction offers fresh approaches to traditional problems and raises new issues in the philosophy of literature.

About Time
Mark Currie 2010-12-02 Why have theorists approached narrative primarily as a form of retrospect? Mark Currie argues that anticipation and other forms of projection into the future are vital for an understanding of narrative and its effects in the world.

Fiction’s Overcoat
Edith W. Clowes 2018-07-05 If Dostoevsky claimed that all Russian writers of his day “came out from Gogol’s ’Overcoat,’” then Edith W. Clowes boldly expands his dramatic image to describe the emergence of Russian philosophy out from under the “overcoat” of Russian literature. In Fiction’s Overcoat, Clowes responds to the view, commonly held by Western European and North American thinkers, that Russian culture has no philosophical tradition. If that is true, she asks, why do readers everywhere turn to the classics of Russian literature, at least in part because Russian writers so famously engage universal concerns, the way they are so “philosophical”? Her answer to this question is a lively and comprehensive volume that details the origins, submergence, and re-emergence of a rich and vital Russian philosophical tradition. During the late nineteenth and early twentieth centuries, Russian philosophy emerged in conversation with narrative fiction, radical journalism, and speculative theology, developing a distinct cultural discourse with its own claim to authority and truth. Leading Russian thinkers—Berdiaev, Losev, Rozanov, Shestov, and Solovyov—made philosophy the primary forum in which Russians debated metaphysical, aesthetic, and ethical questions as well as issues of individual and national identity. That debate was tragically truncated by the events of 1917 and the rise of the Soviet empire. Today, after seventy years of enforced silence, this particularly Russian philosophical culture has resurfaced. Fiction’s Overcoat serves as a welcome guide to its complexities and nuances. Historians and cultural critics will find in Clowes’s book the tools to understand the emergence of Russian philosophy. Russian philosophers will find an alternative to the Western philosophical tradition, and students of literature will enjoy the opportunity to rethink the great Russian novelists—particularly Dostoevsky, Pasternak, and Platonov—as important voices in the process of shaping and sustaining a new philosophy and ensuring its survival into our own age.

The Philosophy of Fiction in Literature
Daniel Greenleaf Thompson 1890

Contemporary Readings in the Philosophy of Literature
David Davies 2008-03-06

Fictive Narrative Philosophy
MICHAEL. BOYLAN 2020-12-18 What is the philosophical voice within literature? Does literature have a voice of its own? Can this voice really be philosophical in its own right? In this book, Michael Boylan argues that some literary works indeed can make their own unique claims in the philosophical tradition. During the late nineteenth and early twentieth centuries, Russian philosophy emerged in conversation with narrative fiction, radical journalism, and speculative theology, developing a distinct cultural discourse with its own claim to authority and truth. Leading Russian thinkers—Berdiaev, Losev, Rozanov, Shestov, and Solovyov—made philosophy the primary forum in which Russians debated metaphysical, aesthetic, and ethical questions as well as issues of individual and national identity. That debate was tragically truncated by the events of 1917 and the rise of the Soviet empire. Today, after seventy years of enforced silence, this particularly Russian philosophical culture has resurfaced. Fiction’s Overcoat serves as a welcome guide to its complexities and nuances. Historians and cultural critics will find in Clowes’s book the tools to understand the emergence of Russian philosophy. Russian philosophers will find an alternative to the Western philosophical tradition, and students of literature will enjoy the opportunity to rethink the great Russian novelists—particularly Dostoevsky, Pasternak, and Platonov—as important voices in the process of shaping and sustaining a new philosophy and ensuring its survival into our own age.

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favorable than traditional philosophical discourse, and how the concept of fictive narrative philosophy can move teaching and scholarship forward in a positive direction. Fictive Narrative Philosophy presents an entirely new and unique approach in which literature can be a form of philosophy. It will appeal to scholars and upper-level students interested in philosophy and literature. Fictive Narrative Philosophy provides a unified solution to a wide range of philosophical problems raised by fiction. In particular, she draws attention to the epistemology of fiction, which has not yet attracted the philosophical scrutiny it warrants. There has been considerable discussion of what determines the contents of works of fiction, yet few attempts have been made to explain how audiences identify their contents, or to identify the norms governing the correct understanding and interpretation of them. This book answers both metaphysical and epistemological questions concerning fiction in a way that clarifies the relation between them: What distinguishes works of fiction from works of non-fiction? What is the nature of fictive utterances? How do audiences identify the contents of authors’ fictive utterances? How does understanding a work of fiction differ from interpreting it? This book develops the first single theory to provide answers to these questions and many more. The Philosophy of Literature Peter Lamarque 2008-08-11 By exploring central issues in the philosophy of literature, illustrated by a wide range of novels, poems, and plays, Philosophy of Literature gets to the heart of why literature matters to us and sheds new light on the nature and interpretation of literary works. Provides a comprehensive study, along with original insights, into the philosophy of literature. Develops a unique point of view - from one of the field’s leading exponents. Offers examples of key issues using excerpts from well-known novels, poems, and plays from different historical periods. Philosophy, Literature and Understanding Jukka Mikkonen 2021-04-08 Challenging existing methodological conceptions of the analytic approach to aesthetics, Jukka Mikkonen brings together philosophy, literary studies and cognitive psychology to develop a new theory on the cognitive value of reading fiction. Philosophy, Literature and Understanding uses defending the epistemic significance of narration for understanding that it should be explained in terms of understanding rather than knowledge. Mikkonen formulates understanding as a cognitive process, which he connects to narrative imagining in order to assert that narrative is a central tool for communicating understanding. Demonstrating the effects that literary works have on their readers, he examines academic critical analysis, responses of the reading public and nonfictional writings that include autobiographical testimony to their writer’s influences and attitudes to life. In doing so, he provides empirical evidence of the cognitive benefits of literature and of how readers demonstrate the growth of their understanding. By drawing on the written testimony of the reader, this book is an important intervention into debates on the value of literature that incorporates understanding in new and imaginative ways. Philosophy in Children’s Literature Peter R. Costello 2012 “This book seeks to join the ongoing, interdisciplinary approach to children’s literature by means of sustained readings of individual texts by means of important works in the history of philosophy. Its inclusion of authors from both various departments—philosophy, literature, religion, and education—and various countries is an attempt to show how traditional boundaries between disciplines might become more permeable and how philosophy offers important insights to this interdisciplinary, critical conversation”--provided by publisher. Infinitely Full of Hope Tom Whyman 2021-04-13 A philosophical memoir about becoming a father in an increasingly terrible world – can I hope the child growing in my partner’s womb will have a good-enough life? For Kant, philosophy boiled down to three key questions: “What can I know?”, “What ought I do?”, and “What can I hope for?” In philosophy departments, that third question has largely been neglected at the expense of the first two – even though it is crucial for understanding why anyone might ask them in the first place. In Infinitely Full of Hope, as he prepares to become a father for the first time, the philosopher Tom Whyman attempts to answer Kant’s third question, trying to make sense of it in the context of a world that increasingly seems like it is on the verge of collapse. Part memoir, part theory, and part reflection on fatherhood, Infinitely Full of Hope asks how we can cling to hope in a world marked by crisis and disaster. Fictive Narrative Philosophy Michael Boylan 2019 What is the philosophical voice within literature? Does literature have a voice of its own? Can this voice really be philosophical in its own right? In this book, Michael Boylan argues that some literary works indeed can make their own unique claims in different areas of philosophy. He calls this method fictive narrative philosophy. The first part of the book presents an overview of traditional thinking about philosophy and literature across classical, modern, and contemporary periods. It does not seek to delineate these methods of studying literature, but rather to ask more of them. The second part then sets out a rigorous definition of what constitutes fictive narrative philosophy. This definition outlines detailed conceptions of the methods of presentation, audience engagement, logical mechanics, and constructional devices of fictive narrative philosophy. The author brings this definition to bear on individual authors and works that can be considered prime examples of fictive narrative philosophy. Finally, the book sets out why and when fictive narratives might be more favorable than traditional philosophical discourse, and how the concept of fictive narrative philosophy can move teaching and scholarship forward in a positive direction. Fictive Narrative Philosophy presents an entirely new and unique approach in which literature can be a form of philosophy. It will appeal to scholars and upper-level students interested in philosophy and literature. Fiction and Philosophy Amie L. Thomasson 1999 Amie Thomasson argues that fiction has far-reaching implications for central problems of metaphysics. Literary Studies and the Philosophy of Literature Andrea Sellari 2016-12-01 This book is about the interaction between literary studies and the philosophy of literature. It features essays from internationally renowned and emerging philosophers and literary scholars, challenging readers to join them in taking seriously the notion of interdisciplinary study and forging forward in new and exciting directions of thought. It identifies that literary studies and the philosophy of literature address similar issues: What is literature? What is its value? Why do I care about characters? What is the role of the author in understanding a literary work? What is fiction as opposed to non-fiction? Yet, genuine, interdisciplinary interaction remains scarce. This collection seeks to overcome current obstacles and seek out new paths for exploration. Science Fiction and Political Philosophy Nicholas Anderson 2020-01-15 This edited collection uses works of science fiction to illustrate and explore the fundamental themes and concepts of political philosophy, including freedom, justice, and the advantages and disadvantages of progress. A Dialogue on Personal Identity and Immortality John Perry 1978-03-15 Perry’s excellent dialogue makes a complicated topic stimulating and accessible without any sacrifice of scholarly accuracy or thoroughness. Professionals will appreciate the work’s command of the issues and depth of argument, while students will find that it excites interest and imagination. –David M. Rosenthal, CUNY, Lehman College Graphic Novels as Philosophy Jeff McLaughlin 2017-08-18 Contributions by Eric Bain-Selbo, Jeremy Barris, Maria Botero, Michael "Mandel" Cabrera Jr., David J. Leichter, Ian MacRae, Alfonso Munoz-Corcuera, Corry Shores, and Jarkko S. Tuuvuori In a follow-up to Comics as Philosophy, international contributors address two questions: Which philosophical insights, concepts, and tools can shed light on the graphic novel? And how can the graphic novel cast light on the concerns of philosophy? Each contributor ponders a well-known graphic novel to illuminate ways in which philosophy can untangle particular combinations of image and written word for deeper understanding. Jeff McLaughlin compiles a range of essays to examine notable graphic novels within the framework posited by these two questions. One essay discusses how a philosopher discovered that the panels in Jeff Lemire’s Essex County do not just replicate a philosophical argument, but they actually give evidence to an argument that could not have existed otherwise. Another essay reveals how Chris Ware’s manipulation of the medium demonstrates an important sense of time and experience. Still another describes why Maus tends to be more profound than later works that address the Holocaust because of, not in spite of, the fact that the characters are cartoon animals rather than human. Other works contemplated include Will Eisner’s A Contract with God, Alan Moore and David Lloyd’s V for Vendetta, Alison Bechdel’s Fun Home, and Joe Sacco’s Footnotes in Gaza. Mainly, each essay, contributor, graphic novelist, and artist are all doing the same thing: trying to tell us how the world is—at least from their point of view. Philosophy of the Novel Barry Stocker 2018-11-02 This book explores the aesthetics of the novel from the perspective of Continental European philosophy, presenting a theory on the philosophical definition and importance of the novel as a literary genre. It analyses a variety of individuals whose work is reflected in
both theoretical literary criticism and Continental European aesthetics, including Mikhail Bakhtin, Georg Lukács, Theodor Adorno, and Walter Benjamin. Moving through material from eighteenth century and ancient Greek philosophy and aesthetics, the book provides comprehensive coverage of the major positions on the philosophy of the novel. Distinctive features include the importance of Vico’s view of the epic to understanding the novel, the importance of Kierkegaard’s view of the novel and irony along with his other aesthetic views, the different possibilities associated with seeing the novel as ‘mimetic’ and the importance of Proust in understanding the genre in all its philosophical aspects, relating the issue of the philosophical aesthetics of the novel with the issue of philosophy written as a novel and the interaction between these two alternative positions. 

Atlas Shrugged Ayn Rand 2005-04-21 Peopled by larger-than-life heroes and villains, charged with towering questions of good and evil, Atlas Shrugged is Ayn Rand’s magnum opus: a philosophical revolution told in the form of an action thriller—nominated as one of America’s best-loved novels by PBS’s The Great American Read. Who is John Galt? When he says that he will stop the motor of the world, is he a destroyer or a liberator? Will his goal, a world without Government, bring about a plunge into darkness or the sun of dawn? Only one thing is certain: that, through the collisions of the ideas that clash within this novel, you will come away thinking—knowing.

The Shifting Realities of Philip K. Dick Philip K. Dick 1995 Collects articles on science fiction and related topics, chapters from an unfinished novel, excerpts from journals, and other writings by Richard K. Dick. In contrast to many of his contemporaries, Dick’s philosophy seeks to account for the peculiar power of philosophical literature by taking as its case study the paradigmatic generic hybrid of the twentieth century, Marcel Proust’s In Search of Lost Time. At once philosophical—in that it presents claims, and even deploys arguments concerning such traditionally philosophical issues as knowledge, self-deception, selfhood, love, friendship, and art—and literary, in that its situations are imaginary and its style inescapably prominent, Proust’s novel presents us with a conundrum. How should it be read? Can the two discursive structures co-exist, or must philosophy inevitably undermine literature (by sapping the narrative of its vitality) and literature undermine philosophy (by placing its claims in the mouth of an unreliable narrator)? In the case of Proust at least, the result is greater than the sum of its parts. Not only can a coherent, distinctive philosophical system be extracted from the Recherche, once the narrator’s periodic vow of stasis is taken into account; not only does a powerfully original style pervade its every nook, overtly reinforcing some theories and covertly exemplifying others; but aspects of the philosophy also serve literary ends, contributing more to character than to conceptual framework. What is more, aspects of the aesthetics serve philosophical purposes, enabling a reader to engage in an active manner with an alternative act of living. Unlike the “essay” Proust might have written, his novel grants us the opportunity to use it as a practice ground for cooperation among our faculties, for the careful sifting of memories, for the aesthetic views, the different possibilities associated with seeing the novel as ‘mimetic’ and the importance of Proust in understanding the genre in all its philosophical aspects, relating the issue of the philosophical aesthetics of the novel with the issue of philosophy written as a novel and the interaction between these two alternative positions.

The Philosophy of Literature Peter Lamarque 2008-08-11 By exploring central issues in the philosophy of literature, illustrated by a wide range of novels, poems, and plays, Philosophy of Literature gets to the heart of why literature matters to us and sheds new light on the nature and interpretation of literary works. Provides a comprehensive study, along with original insights, into the philosophical development of a unique point of view - from one of the field’s leading exponents Offers examples of key issues using excerpts from well-known novels, poems, and plays from different historical periods.
book allows you to engage with philosophical ideas in entertaining new ways, and is an ideal entry point for anyone interested in using fiction to better understand philosophy. *History of Western Philosophy* Bertrand Russell 2013-04-15 Now in a special gift edition, and featuring a brand new foreword by Anthony Gottlieb, this is a dazzlingly unique exploration of the works of significant philosophers throughout the ages and a definitive must-have title that deserves a revered place on every bookshelf.